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The American Organist

AUGUST, 1944

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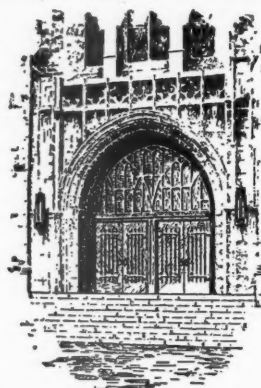
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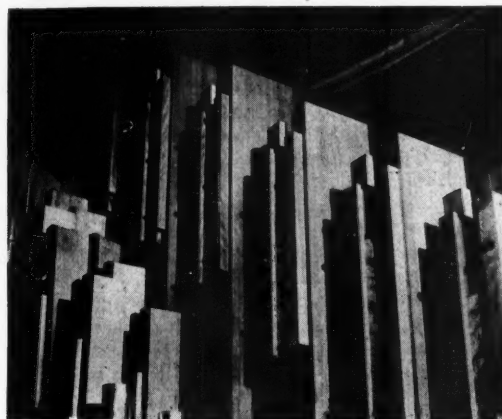
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REPERTOIRE AND REVIEWS

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Organ Music

Bach, ar.E.S.Ender: *Sonata 6 for Violoncello: Sarabande*, D, 3p. e. (Presser, 40¢). An attractive melody in a good transcription for organists afraid to venture any of the simpler things Bach himself wrote for the organ.

Seth BINGHAM: *Baroques*, a Suite in five movements, 25p. d. (Galaxy, \$2.00). *Overture*, Cm, 5p. md. In the nature of an introduction, march rhythm; good for postlude if used independently in a service. *Rondo Ostinato*, Fm, 4p. me. Concert music of fine quality, but its effectiveness will depend largely on the registrational cleverness and style of the player; unimaginative musicians can't play music like this and should never try it in public. *Sarabande*, Af, 3p. me. A melody of classic qualities and profound musical message. *Rhythmic Trumpet*, Em, 6p. md. Music invented around an idea, and successful in direct proportion to the player's imagination and registrational artistry; for recital. *Voluntary*, C, 5p. me. As the title suggests, for the church service, prelude or postlude; music in the grand style, impressive, churchly, solemn, especially for those who like full-organ effects.

*Couperin, ar.C.Dickinson: *O Thou that Takest upon Thee the Sins of the World*, G, 3p. e. (Gray, 60¢). Here's a lovely melody with real charm in the ancient manner and fine for any Lenten service. No matter how humble the organist or congregation, get this and use it.

Johann Kasper Ferdinand Fischer, ed.N.Hennefield: *Folio of Eight Pieces*, 16p. md. (Liturgical Press, \$1.50). *Six Short Preludes & Fugues*, 12p. md. Here is a fine object-lesson in how to play fugues and influence people; if these are played as the normal fugue is, they will influence people never again to listen to an organ recital, but if they are played with feeling, largely on delicate & appealing registration they will capture every hearer. Again they force home the lesson we all need to learn, that speed is not necessary in contrapuntal writing such as the fugue represents; now and then it is, but by no means always. *Ricercare on Ave Maria Klare*, 2p. e. A very brief improvisation sort of an affair that has lots of feeling in it if taken on 8' tones with a good supply of strings & celestes; but when anyone wants to play such music as this on Diapasons and mixtures he can do it in his own back yard, not for any commendation in these pages. Played as here suggested, it is warmly recommended; real church music. Incidentally, this again proves that decadence began to set in when men started to think & practise harmony instead of counterpoint. Look at this piece for yourself—and think it over. *Ricercare on Come Holy Ghost with Thy Grace*, 2p. e. Again a charming little bit of fugue music that will probably die the death of all such things, strangled with fortissimo noise. But to Miss Soosie, the girl with the open heart, bless her, we say get this folio, pick out all the

beautiful tones in the organ, don't touch a single mixture, pick a Diapason at 8' only now & then, and play these things as though you loved them—and your congregation will too.—T.S.B.

*Handel, ar.E.P.Biggs: *Firework Music*, D, 8p. me. (B. F. Wood Music Co., 75¢). A Suite arranged from Handel's Royal Fireworks, written for the 1749 London celebration. Typical Handel music, five movements, all on the allegro order save on, *The Peace*, which is a quiet piece in 12-8 rhythm and very soothing. Anyone who likes Handel will enjoy this.

Johann Ludwig KREBS: *Folio of Four Pieces*, 16p. me. (Liturgical Press, \$1.50). One fugue and three choral-preludes. *From God will Naught Divide me*, a fine toccata-movement, which we hope won't be taken too rapidly. *O Eternity Thou Terrifying Word*, smooth, graceful music, proving all over again how much humanity lost when composers turned to harmony instead of counterpoint. *I Cry to Thee Lord Jesus Christ*, good music, interesting. *The Fugue on Bach*, believe it or not, is a very good example. "I am persuaded that I have brought him to be a musician who has distinguished himself among us, in so far as that he is skilled on the clavier, violin, and flute, and not less in composition," said J.S.B. in his testimonial to Mr. Krebs on Aug. 24, 1735. If Bach liked him, we can too.

Friedrich Wilhelm ZACHAU: *Folio of Six Pieces*, 16p. me. (Liturgical Press, \$1.50). A good *Prelude* to a poor *Fugue* in G; another poor *Prelude* to a fine *Fugue*, also in G; and four choralpreludes: *O God Who Lookest Down*, slow and reverent; *O Lord We Poor Sinners*, a very fine and familiar tune used for an unusually good choralprelude; *All Glory be to God on High*, good; *When Adam Fell*, slow and solemn, but good with the right registration. Another good collection of ancient church music, well within reach of any organist and congregation. These choralpreludes with church titles make real church music with an understandable and effective message.

Philip G. Kreckel: *Parish Organ Book, Part 1*, 55p. (J. Fischer & Bro., \$1.00). Harmonium music, 25 preludes, postludes, and processions, and all fine church pieces, most of it written by Mr. Kreckel, the rest evidently written by him on themes of others. The best part of it is that Mr. Kreckel is such a true church musician at heart that everything he tries for church comes out right; here he helps the beginners a great deal by laying out each piece so perfectly for the organ. There is very little evidence of the influence of the piano. Though published for harmonium it is of true organ style and easily adapted to the organ. If you get bitten by the lazy bug during the summer, you can play these at sight; nice idea?

Secular Choruses

C4+—Samuel Richard GAINES: *"America you are the giver,"* D, 24p. md. (Birchard, 35¢). J.J.Keith text. Here is real music, packed with all the elements of musical beauty, never commonplace or superficial. If you love the America founded by our forefathers, with ideals of right and freedom

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untarnished by the greed & ignorance of politicians and labor-union leaders, this chorus will certainly warm your heart. Thank heaven, the text says "you are" and not "thou art." It deals with physical America, the land of bounty, and would make a grand anthem for Thanksgiving Day, excepting that its text nowhere ascribes thanks to the God in whose name our land was founded, Whose hand gives our land its richness. So it is not a grand anthem but is a very grand secular and patriotic chorus. It should be done on every choral concert in the land.

*CW3—Jewish, ar.B.Levenson: "*Folksong Lullaby*," Gm, 10p. me. (Gray, 18¢). English and German texts. A lovely bit of music in plaintive strain, fine for any choral group and any audience.

CW4+—Laura KETTERER: "*Song of Victory*," Cm, 9p. me. (J. Fischer & Bro., 18¢). Another fine patriotic chorus, with text and music both suiting it to any church service dealing with the nation's prayers to God for freedom and peace. Good enough to merit a version for mixed voices and presentation as a patriotic anthem.

C4+—Dr. Leo SOWERBY: "*Song for America*," 26p. d. (Gray, 35¢). "Freedom, the gold we treasure most . . . remember the years we fought for it, the blood we lost for it?" It opens with a very strong ominous piano introduction, so strong that the voices at their entry seem disappointing, but they slowly build up and soon we have a mighty shout on "Freedom, America! Freedom, the gold we treasure most." What's that organ accompaniment doing on page 13? Better have two pianists at the instrument, and by all means sing this one if you have a chorus slightly above the average. It's not too far afield but comparatively restrained and normal, yet very strong music.

General Service Music

*AM—Archangelsky, ar.G.S.Bement: "*Light Divine*," Gm, 4p. u. e. (Ditson-Presser, 10¢). An attractive, smooth-flowing, hymn-like anthem for any choir.

*A—Brahms, ar.W.Douglas: "*O how my heart*," "Deck

thyself," "*Faithful souls*," three more in the series of very short anthems on the chorales used by Brahms in his organ *choral preludes*, respectively Nos. 5, 6, 7, published by Gray at 12¢, 15¢, and 15¢.

A—Charles R. CRONHAM: "*Six Amens*," 4p. u. e. (Galaxy, 15¢). Two are fairly lengthy, with divided parts; others are simpler. All are good for their purpose, musical instead of extravagant.

A8—Claude L. FICHTHORN: "*Strong Son of God*," C, 10p. u. md. (Schirmer, 16¢). Text by Tennyson. A good anthem of sterling qualities for the better choirs.

A4+—Carl F. MUELLER: "*God of light*," E, 5p. md. (Schirmer, 12¢). B.Cable text. A very serious composition combining adult and junior choirs effectively. A—"Thou art the Way," C, 7p. me. (Galaxy, 16¢). G.W.Doane text. A well-written anthem of festival character and good effect.

*A5—Negro, ar.G.Kemmer: "*City Called Heaven*," Em, 6p. u. md. (Ricordi, 15¢). *A6+—"Li'l David play on yo' harp," G, 8p. harp. me. (Gray, 16¢). *A3—"Ob rise an' shine," Ef, 5p. e. (Ricordi, 15¢). All three are fine settings of the Spirituals, the first two being especially attractive.

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we now pray	9273	.10
Wolf, W. A. Go thou, in life's fair morning	9330	.15
Woodman. A Sword (Full)	9320	.15
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Homer. There's heaven above (Full)	9245	.15
Huhn. We Fight for Peace	9344	.12
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension.

N—New Year.

C—Christmas.

P—Palm Sunday.

E—Easter.

S—Special.

G—Good Friday.

T—Thanksgiving.

L—Lent.

After Title:

c, q, cg, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, t, b, h, j, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o, u—Organ accompaniment, or un-accompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af, Bm, Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

t—Stoplist.

INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's voices.

off—Offertoire.

o—Organ.

3p.—3 pages, etc.

p—Piano.

3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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AUGUST 1944

No. 8

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By JOHN VAN VARICK ELSWORTH

Who has devoted his spare time to honor one of America's great builders

AFTER much inquiry and letter-writing, I unearthed a copy of the 1894 catalogue of Johnson & Son, loaned me through the courtesy of Holbrook Organ Co. Information of much value was contained in it with regard to the original location of all organs built by William A. Johnson, and Johnson & Son, from Opus 1 in 1844 up to Opus 818 in 1894.

Accompanying the catalogue were about twelve stoplists for organs, some built as late as 1896, one of which was Opus 837; therefore it seems likely that this splendid firm must have built somewhere between 850 and 900 organs—nearly 100 or more than I had been led to believe previously.

With this list as a guide, at least, to churches where at one time these fine organs stood, I set forth during my vacation, hoping to find a few of them still intact. Much walking and some side-trips by train were necessary. Here again western and northwestern Massachusetts offered the greatest promise.

In North Adams, Mass., there were at one time about five Johnson organs, but not one remains now, some having been destroyed by fire, others removed and replaced by more modern instruments. In Blackinton, midway between North Adams and Williamstown, I found a small Johnson of 1880 in its original condition except for a modern blower—and very good tonally for an organ of nine ranks. The Great Diapason and Octave were rather large-scaled and, as usual, bright and clear, so that the whole effect was one of beauty and dignity.

Down in Orange were listed two Johnson organs—so, by train to Orange which is 20 miles to the east of Greenfield. Here I found that No. 359 was destroyed by fire when the Congregational Church burned. The church was rebuilt and called Central Congregational. Johnson & Son were given the contract for the new organ which was installed in 1893. This is No. 789.

BLACKINTON, MASS.
BLACKINTON CHURCH
Johnson & Son, Op. 538

V-9. R-9. S-11. B-0. P-467.

PEDAL		SWELL	
16	Sub-Bass 27	8	St. 'Dia.' Treb. 46
GREAT			St. 'Dia.' Bass 12
8	Diapason 58		Viola da Gamba 58
	Dulciana 46		Dolcissimo 46
	Melodia 46	4	Flauto Dolce 58
	Unison Bass 12		Tremulant
4	Octave 58	G-P. S-P. S-G.	
		Pistons 2: G-f. G-p.	

Herewith are the stoplists and brief history of four organs by Johnson & Son still doing duty nobly in churches that may possibly be unaware of the tonal treasures they possess; and herewith also a fervent hope that they'll be preserved, not destroyed.

ORANGE, MASS
CENTRAL CONGREGATIONAL
Johnson & Son, Op. 789

V-18. R-18. S-18. B-0. P-970.

PEDAL		SWELL	
16	Sub-Bass 27	16	Lieb'ged. 46
	Bourdon 27	8	Violin Dia. 58
GREAT			Stopped 'Dia.' 58
8	Diapason 58		Dolcissimo 58
	Dulciana 58	4	Flute h 58
	Melodia 58		Violina 58
4	Octave 58	2	Flautino 58
	Flute d'Amour 58	8	Oboe & Bassoon 58
2 2/3	Twelfth 58		Tremulant
2	Fifteenth 58	G-P. S-P. S-G.	
8	Clarinet 58	Pistons 2: G-f. G-p.	
		Crescendos 1: S.	



CENTRAL CONGREGATIONAL, ORANGE, MASS.
Johnson & Son's 2-18 installed in 1893; 27-note Pedal and 58-note manual compass, with a 46-note 16' Lieblichgedeckt on the Swell.

The Great Clarinet has been replaced by an 8' Gemshorn, and Swell Oboe by a Vox Humana. The traditional Johnson voices are all excellent, particularly the Diapason chorus on the Great which is very adequate and well balanced. The Dulciana is a beauty—a miniature Diapason which I am inclined to like much better than the more stringy examples often heard today. The 4' Violina in the Swell is full of sparkle and is valuable in any combination. The resonance in the church is good, and the organ is well placed, so that the effect is very good indeed. The full organ has plenty of brilliance and dignity.

Six miles further on is Athol, a wellknown tool-manufacturing town that stretches on up hill for several miles. At one time there were two Johnsons here, but Opus 253 which was in the Congregational Church has been removed. In the Baptist Church is a small but fine Johnson, No. 646, installed in 1885. All ranks in this organ are of full compass; the woodwork in the case is a joy to behold.

ATHOL, MASS

BAPTIST CHURCH

Johnson & Son, Op. 646

V-14. R-14. S-14. B-0. P-781.

PEDAL		SWELL	
16	Bourdon 27	8	Diapason 58
GREAT			Dolce 58
8	Diapason 58		Stopped 'Dia.' 58
	Dulciana 58	4	Flute h 58
	Melodia 58		Fugara 58
4	Octave 58	8	Oboe & Bassoon 58
	Flute d'Amour 58	G-P. S-P. S-G.	
2 2/3	Twelfth 58	Pistons 2: G-f. G-p.	
2	Fifteenth 58		

Harold W. Brown, organist of Central Congregational, Orange, lives in Athol; he maintains scrapbooks on organs he has played in many sections of the country over the years. These books with their stoplists and notes proved to be most interesting. Many of the organs no longer exist, and in some cases the comparison of these older organs with those that replaced them is quite disheartening. I readily admit that stoplists on paper mean little, yet with these old Johnsons, one could nearly always depend on the tonal result. Therefore, the tonal comparison of these with those that replaced them is often sad indeed. Probably this form of sabotage will not be repeated in future years—at least let us hope not.

The beautiful town of Monson nestles in the hills about fifteen miles east of Springfield. Here in the Congregational Church in 1892 Johnson & Son installed a three-manual. Whether or not it was still there was a matter of conjecture. I decided to find out.

Arriving in Monson, the first church that came in sight proved to be the Congregational, a large building that stood in a beautiful setting on a hill. The minister, the Rev. J. Albert Clark, was soon located and we proceeded to the church. The Rev. and Mrs. Clark were gracious and assisted greatly in securing photographs and giving information on the organ—Johnson & Son No. 781. It is in fine condition, has never been tampered with, and is exceedingly effective.

The specifications indicate that it should be good, but the real result is beyond description. Every voice is unhindered, and in spite of a thick carpet, resonance in the auditorium is good. The Diapason chorus on the Great is one of the finest I've heard. Its five stops—16' and 8' Diapasons, Octave, Twelfth, and Superoctave—produce a glorious, massive tone of great dignity, and the Mixture tops them off perfectly. The unison Diapason is a gem, and the Cornet is a perfect complement. The strings—Aeoline, Salicional, Violin—have real character with no tendency to cut. In the Choir, the Geigen is the best I've ever heard, and the Dulciana is one of those real Dulcianas.

The reeds—Trumpet, Cornopean, Oboe, Clarinet—are re-



BAPTIST CHURCH, ATHOL, MASS.
Johnson & Son's 2-14 installed in 1885 with all manual ranks full 58-note and the lone Pedal rank 27-note—no short-compass stops.

MONSON, MASS.

CONGREGATIONAL CHURCH

Johnson & Son, Op. 781

V-32. R-36. S-34. B-0. P-2072.

PEDAL			
32	Quintaten 30	4	Aeoline 61
16	Diapason 30		Flute h 61
	Bourdon 30	2	Violin 61
8	Violoncello 30	III	Flautino 61
GREAT		8	Dolce Cornet 183
16	Diapason 61		Cornopean 61
8	Diapason 61		Oboe 49
	Doppelfloete 61		Bassoon 12
	Viola da Gamba 61		Tremulant
4	Octave 61	CHOIR	
2 2/3	Flauto Trav. 61	8	Geigenprin. 61
2	Twelfth 61		Dulciana 61
III	Superoctave 61	4	Melodia 61
8	Mixture 183		Flute d'Amour 61
	Trumpet 61	8	Fugara 61
SWELL			Clarinet 61
16	Bourdon Treble 49	G-P. S-P. C-P.	
	Bourdon Bass 12	S-G. C-G. S-C.	
8	Diapason 61	Great Separation	
	Stopped 'Dia.' 61	Crescendos 1: S.	
	Quintadena 61	Combinations: 9.	
	Salicional 61	Tracker-pneumatic action.	

markably good, and extremely effective. I have no patience with those who condemn low-pressure reeds, for these possess a blending quality that leaves little to be desired. Trumpet and Cornopean both possess plenty of fire and when added to the chorus they really do things. Clarinet in the Choir is good, and lacks little in woodwind timbre.

The Pedal would probably be better with a bit more variety, such as a 16' string, additional 8' voices, and perhaps a reed. However, there is no mud here and the 32' is very effective with full-organ. The addition of Great-to-Pedal, especially when the Great 16' Diapason and Trumpet are drawn, makes the Pedal come through splendidly in full-organ.

Many organists are prejudiced against 16' tone on the manuals, and if the 16' tone is muddy, I agree; however, in

these organs when the Great contains a 16' Diapason, the result of its use is not mud but greater breadth and dignity. The Diapasons in these Johnsons are such that all pitches seem to unite with each other—therefore the inclusion of the 16' Diapason in the Great merely extends the chorus downwards, and this with dignity and definition.

The action here is tracker-pneumatic, with pneumatic couplers; this, combined with the beautiful and careful workmanship, makes the action very good—even with the full-organ and all couplers in use. Three of the couplers are operated by pistons beneath the Great manual; these are the Swell-to-Great, Choir-to-Great, and Great-Organ-Separation. The original wind-supply was by water-engine, now replaced by an electric blower.

The full organ is rich, powerful, and of great breadth; and above all, the ensemble sticks together. The flutes are of great beauty; and in no way do they upset the ensemble, for there is no windiness nor hoot in them.

Here is another of these examples of real organbuilding that should be preserved; if in future years a rebuild is contemplated, it should be carried out with one thought uppermost—that of preserving the Johnson tonal elements. One particular instance of this in Westfield, Mass., proves how successful this can be.

There are many more of these fine organs still intact in various sections of the country, and sometime in the future it is hoped that more of them can be looked up, some possibly to be saved from the scrap heap—though let us hope there is to be no more of that kind of sabotage.

[All photos by Mr. Elsworth. Names in the stoplists here-with follow T.A.O. standards of spelling, all save the Stopped Flute which is allowed to masquerade as a Stopped Diapason.—Ed.]

St. George's Church, New York

Music by GEORGE W. KEMMER

Details of a morning service in one of New York's oldest Episcopal churches

BEFORE I knew very much about the Episcopal church I figured its organists had an unpleasant drudgery of it; there was so much liturgy, so many canticles; no time for anthems. As the Aeolian-Skinner company said in its February advertising, "There is nothing as invincible as ignorance." A man cannot be blamed too much for the prejudices with which he was born. I've outgrown some of them. Now the only service I like is the Episcopal, though I have attended nonliturgical churches where the organist's fine art has produced, in cooperation with the minister's liberalism, services of true religious values.

"Have you heard St. George's choir lately? Its service, for musical and devotional quality, is tops," wrote Dr. Charles Heinroth. That sent me to St. George's on my first free Sunday morning. Dr. Heinroth said some much more complimentary things, but I'll not quote them; they might spoil George Kemmer's modesty.

The two-page printed calendar for the Sunday (April 30) did not mention Mr. Kemmer's name; it didn't mention the rector's name either, not anywhere. That seems rather good. The service is the thing. At 10:47 Mr. Kemmer entered, at 10:48 he began his prelude, his own composition on Deep River (T.A.O. April p.78). In deference to the reverent mood in which those already in the church should have been, he began unobtrusively pianissimo, and then crescendoed to play the piece as he felt it.

The organ is a 4-157 built by Austin in 1928 to Mr. Kemmer's taste (March 1928 T.A.O.). There are divisions left & right of the chancel, with choirstalls in front of them seating 50 or 60 choristers on each side, console on the right; in

the rear gallery are additional divisions. This is one instance in which a divided organ sounds as one united instrument without the disaster so often inherent in badly divided organs. The size of the instrument makes it grandly adequate for church music. At 10:57 the prelude ended in an improvisation diminuendoing to silence, and then an amen sung (in the same key) in the distance.

The processional hymn was played through, possibly omitting some of it, as it was a long hymntune, and then the choir sang at once, vigorously; they had come in from the right front side door, moving across in front of the pews and to their stalls. There was virtually no pause between the end of the organ's playing-through and the beginning of the singing, which was businesslike and good. The congregation didn't bother much with singing; the organ support seemed calculated for the choir, and it was good effect in the service even if the choir instead of the congregation seemed to be doing it. The amen was sung with fair promptness.

The opening sentences were chosen for good sense and truth. At the chanted "Venite" Mr. Kemmer merely gave a chord and his choir sang at once, with excellent organ background and accompanying; no time lost by dragging. Again it was all choir, very little if any congregation. The choir men seemed trained to take the lead in responsively reading the psalm—which is a legitimate use of the choir, and just as important, it seems to me, as the singing. The "Gloria" was sung promptly on only a chord from the organ. This chord-giving was not a crude Please Get Ready affair, but more as though choir & organ began together, though not quite that promptly done. It could be, as certainly Mr. Kemmer knows, and everybody else who has ever tried to drill his choir in it.

After the first lesson came a congregational hymn, without ministerial announcement; the choir rises as soon as Mr. Kemmer begins to play and the congregation rises with the choir. Again it was a choir & organ affair, the congregation participating only a little; it was none the less effective church music. After the second lesson came Schubert's "Jubilate Deo," done in lively fashion by choir and organ. It's a rich organ, not strident; makes a real church-music voice in itself.

The rector showed a bit of originality in the responsive sentences following, between him and the congregation; he spoke slowly and paused at the end, and the congregation (undoubtedly led by the choir, though the effect was so new and so good that I failed to make note of it) answered deliberately, with a pause at the end. Instead of chasing these things out of the way as fast as possible, we had statements made so deliberately that they had unusual sincerity. It was good. At the end of following portions of the customary Episcopal liturgy there was one stanza of another well-chosen congregational hymn, Mr. Kemmer playing only one sentence of it as the introduction, the choir then singing reverently rather than jubilantly, unaccompanied. The rector then announced a moment of silence for individual prayers; after half a minute he made a short prayer, and pronounced the benediction.

Then followed the announcements, quite lengthy. Among other things we were reminded that a rabbi had recently preached in St. George's and the rector (Dr. Elmore M. McKee) had preached in a synagogue. Next another congregational hymn, done by choir & organ rather than by congregation, but good church music just the same. A few of the juniors went home, the majority stayed.

Sermon began at 11:40, ended at 12:09; it dealt with a Bible story I already knew, so it didn't interest me to hear it again. Nothing was said to offend anyone; if there were any Sabbath-breakers, thieves, or politicians present, they could take no offense. Next a ministerial after-sermon prayer and then the offering, the choirs singing Franck's "O Lord most holy," a girl from the juniors doing the solo part well, not in childish manner but mature; Mr. Kemmer's juniors, as al-

Soliloquy

ALL can understand the message of my soul. In me is the cold clear starlight of the North countries, the warm soft moonlight of the South, the bright & burning rays of the sun at midday, and the cool still shadows of the twilight hour. I am the heart of romance, the voice of love. I sing of the deep and wonderful beauty of the wedding vows; I tell of the starry-eyed radiance of first love, and whisper of the tender understanding companionship of true marriage. I bring you the gentle wonder of a mother's lullaby as she cradles her baby close, and softly croons. In me are the height & depth of worship, the joy & exaltation of alleluias to the King, the quiet reverence of prayer, and supplication to the Lord. I hold the glory of the angel's song on that far-off night in Bethlehem; the grief and despair of that dark hour on Golgotha; the magnificent truth of the promise of life everlasting. I represent the unquenchable spirit of youth with its hope and expectancy, the courage of the middle years with their purpose & determination, and the steady faith of old age. I am the voice of all ages, and of all peoples. I am the Organ!

—Thelma Wood

On Horrifying Bach

Comments by GEORGE W. NEEDHAM

• Perhaps I misunderstood what a lecturer said, but it seemed to me he took the attitude that, because the organs of Bach and his colleagues had no swellboxes, and singers of Palestrina's day sang without shading, we should perform their music in the same lifeless manner. Perhaps he meant that in strictly historical recitals the reproduction should be as nearly like the original as possible, which is something else again. With all due consideration of Dr. Schweitzer's contribution to the world, in music and medicine, I find his Bach-playing very dry, possibly because he is satisfied with the architectural conception of the music and considers variety of registration and dynamics superfluous. We can never win the modern world to love the old contrapuntalists if we take that attitude.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season.

American Conservatory, organ, choir-work theory; Chicago, May 11 to June 21, June 22 to Aug. 2; May page 112.

Grace Leeds Darnell, junior-choir work; New York, Aug. 14 to 24; April page 75; May 99; June 137.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 4; April page 79; May 99.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 21 to 26; May page 113.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., July 3 to Aug. 12; June page 137.

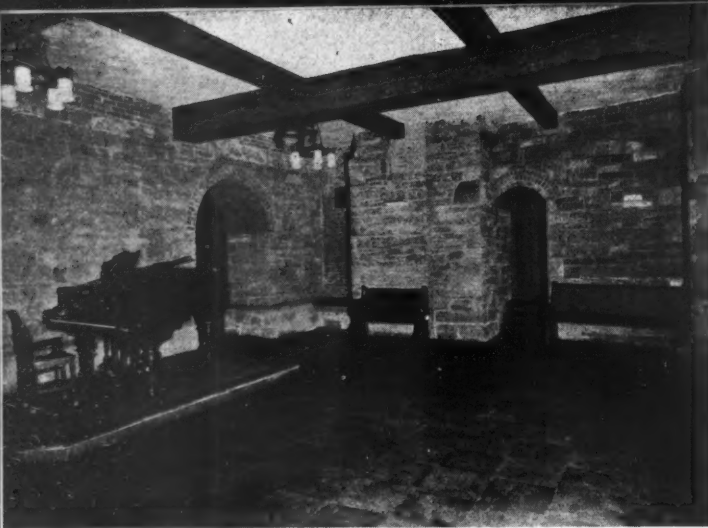
Peabody Conservatory, full course, organ with August Maekelberghe; Baltimore, Md., June 26 to Aug. 5; May 113.

Pius X School, complete Catholic-liturgy course; New York, July 3 to Aug. 11; May page 99.

G. Darlington Richards, boychoir work; New York, July 10 to 21, July 31 to Aug. 11; June page 134; July 148.

Waldenwoods School, choir-work, organ, theory, voice; Hartland, Mich., July 17 to 27; June page 137; July 161.

Westminster Choir College, specializing in choir-work; Princeton, N.J., July 24 to Aug. 13; May page 98; June 122.



MR. KEMMER'S REHEARSAL-ROOM

Created by refinishing & decorating a former furnace-room in St. George's Church, through his vision & money-raising abilities.

ready noted in these pages, are a credit to his musicianship & competence in developing voices. Improvisation then led into the doxology sung to the tune "Vigili et Sancti," with a possibly over-prominent descant, and bridged across to the singing (the congregation joining this time) of the fourth stanza of "America"—"Our father's God, to Thee, Author of liberty." This seemed most appropriate and wholesome.

Finally, a prayer, sung amen, long silence, benediction, Dresden amen introduced by pianississimo organ, sung and then continued on the organ, recessional, final lines unaccompanied, amen in the distance, silence, another amen, and improvised postlude.

There were possibly 45 adult choristers and 30 junior girls. Congregation filled roughly a third of the main floor; no one in the large galleries. Fine weather, thousands of people living near by, a beautiful service, excellent choir and organ, wholesome & helpful liturgy, church hardly more than a third filled. Why? Somebody ought to be interested in finding the answer.

It seems to me the use of the congregational hymns, without congregational participation, made this service considerably better than it would have been if chants, canticles, or anthems had been sung in their accustomed places. For professional musicians the hymns are the simplest and easiest of all the music, so simple & easy that discussion of them is rather childish; instead of talking about them, use them as Mr. Kemmer does, and they'll serve a double purpose; first, they are distinctly of church flavor for a congregation; second, they need virtually no rehearsing with any well-trained choir, and thus save time for the more complicated (and all too often less churchly) canticles and anthems.

I don't like ministerial bottle-necks after the service is over. At the door by which I left, the clergyman was standing to my right, so I dodged the bottle-neck and went out to the left; a member of the congregation was standing there: he smiled, extended his hand, said Good Morning. That was all, but it climaxed the impression of genuineness in the whole service. —T.S.B.

RISE OF MUSIC IN ANCIENT WORLD

A book by Curt Sachs

• 6x9, 324 pages, cloth-bound, illustrated. (Norton & Co., \$5.00). "A history of music from ancient times to the middle ages" dealing not with one people or one phase but with all, both East and West, and showing "how for thousands of years music has been held in balance between the material and the immaterial, the rational and the irrational. It demonstrates how races living far apart have met in strange parallels in music—Greeks and Japanese, Europeans and North American Indians," and deals with ancient music of the Orient, Egypt, Babylonia, China, Japan, India, "concluding with a discussion of the Greek heritage in the music of Islam and the beginnings of mediaeval music in Europe."

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

In Behalf of the Good

AGAIN I acknowledge with pleasure the acquisition of a program-book for the recitals of Dr. Charles Heinroth in Carnegie Institute, Pittsburgh. This one, for the 1928-29 season, completes our set from 1918 (when this magazine was founded) to 1931-32 when Dr. Heinroth resigned to undertake similar work in the College of the City of New York.

What were they playing from American composers, fifteen years back? Here's what the index shows:

R. C. Baldwin Sonata and Burlesca, Bartlett Toccata, Borowski Adoration, Buck Holy Night, Cadman Sky-Blue Waters, d'Antalfy 2, Dawes Melody, DeLamarter Carillon, Dethier 9, Ferrata Nocturne and Scherzino, Forester In Memoriam, Foote Festival March, Friml Adieu, Gaul Yasnaya Polyana and Southland, Herbert American Fantasy, Johnston 3, Kinder 3, MacDowell 5, Macfarlane 3, McKinley Cantilena, Milligan Berceuse, E. Nevin Day in Venice and Gavotte, G. B. Nevin Will o' Wisp and Song of Sorrow, Parker Novellette, Rogers Suite, Russell Bells of St. Anne, Schminke Russian March, Sowerby Carillon, Stoughton Persian and Egyptian Suites, Swinnen Chinoiserie, Yon 5.

We still would like to have any books published for the seasons prior to 1918-19; if any reader has them, don't donate them to the scrap-paper drive but to T.A.O.'s history-preservation drive.

Warden Elmer and Commodore Swarm dragged me on a summer Sunday afternoon into the Cathedral of St. John the Divine where a preludial organ recital provided thirty minutes of rumble. Anybody's fault? Hardly the architect's, possibly the acoustical expert's, possibly the guest-organist's. Loud or allegro music is a jumble, unintelligible and unpleasant. The movement that was successful was an adagio, taken carefully, to defeat, so far as possible, the echoing rumble. That echo on a fortissimo chord lasts about nine seconds, by my ears & watch.

I like the idea of quiet meditation in a great edifice dedicated to man's dependence on or gratitude to God. Organ music, particularly the preludial recital, can help. But the pieces have to fit the place. And the only pieces that fit are those of quiet melody or harmony; loud music of any kind makes only unpleasant noise.

To my taste the soprano boys are tending, at last, a bit too strongly toward hooty oo tone. Gregorian goes splendidly with the choir, though this time I heard none of it. Mr. Norman Coke-Jephcott, Cathedral organist, has several advantages; he has his boys in the Cathedral Choir School for daily rehearsal, and he never need bother with pronunciation for not a word can be heard anyway, just tone. But it's tough, for much of the finest in church literature cannot be done at all because of that disastrous reverberation.

Once again let these pages suggest that the acoustical engineers have made it worse, not better. Until they try a more intelligent method I'll never be willing to think it cannot succeed, and that method is to pick up the speaker's voice by microphone, tune out the low tones and retain only the high, reduce the volume drastically, and then distribute it throughout the entire Cathedral by several dozen loudspeakers, keeping

the volume low. They've picked up the whole tone, made it louder, retained the low pitches, and thundered it about the building in a most annoying roar.

Congregational hymn-singing is hopeless. No power on earth will ever enable that congregation to sing with choir and organ, and make anything but a total mess of it. Much better to silence the congregation and let choir & organ do the hymns alone. There the jumble would not matter so much, for the church hymns as such would still be recognizable and carry their message.

One of the bad habits of recent years that needs correction is playing the Guild test-pieces in public. Such things may be interesting to a conservatory class, but for laymen they are about as enjoyable as the army's synthetic emergency-ration would be in place of turkey for your Christmas dinner. If these things are to be played at all, they should be confined to private demonstrations within Guild chapters, strictly for chapter members and their closest friends who are likely to be interested not in the music of the organ but in the mechanics of playing.

An additional factor is merely that individual artistry, imagination, colorful registration, style and all that must be ruled out or the candidate will meet with thumbs-down on him. It's a technical test having no relationship to music.

But the worst feature is that there is no one correct way to play any piece of music, and to have a performer play and set that up as the proper way is only to destroy beauty in music and put pedantry in its place, from which heaven preserve us. If we pick a dozen of our best artists we get a dozen different results on every piece of music worthy the name. And each result will be so good that not a one of them dare be set up over the others as a model for candidates.

One of our readers is a master of brevity in saying what's on his mind. Also he's an economist, of which the world needs more. He neatly typed his message on a postcard, just like this—

GENTLEMEN
WILL PLEASE
AVOID
ALL
POLITICAL
AND
RELIGIOUS
DISCUSSIONS

And to ornament it a bit, he put a red & blue box around it. And sent it anonymously. All of which is good.

When two men, equally honest, equally intelligent, equally interested, disagree, can any of us say which one must sacrifice his integrity to the other? I still think freedom of thought, freedom of speech, are worth holding. And I believe those of my readers who know me best, realize that this freedom of speech applies to all who write for these pages; each of them knows many instances where contributors to these columns have been free to say things these closer friends of mine know I do not at all agree with.

After all, so far as T.A.O. is concerned, the only thing that matters is the welfare of the entire organ world, and that can be attained at its best only when the church is functioning

at its best and we again have what Mr. Roosevelt solemnly promised everybody back in 1931—reduced government interference with business and reduced taxes. If you don't believe this, ask Mr. Virgil Fox or Mr. William Strickland (foster-father of some of the organ world's most awful music) or Mr. M. P. Moller or any organbuilder you chance to meet. It's for these people these pages must work.

Don't mind my sticking pins in Mr. Strickland; he doesn't mind, nor does Mr. Gray. In finding out whether or not the extremists can produce music of value, he and Mr. Gray have done a grand work, which we all appreciate. They don't like some of the things T.A.O. does either. The point is never disagreement; that matters not at all. Progress is the thing. They are achieving that, definitely. T.A.O. and all the rest of us are helping by adopting what we individually like, rejecting what we individually dislike, without attempting censorship anywhere along the line. That's the American way of life.

He who sent the unsigned card, later announced himself. He is the organ world's chiefest humorist and my most optimistic mentor, the very right reverend bishop Percy Chase Miller, who when I first met him was the best thing I knew about Philadelphia. Pennsylvania lost a fine citizen when he went to live in Martha's Vineyard, Mass.—T.S.B.



The Guild

By ROWLAND W. DUNHAM

Associate Editor, Church Department

FOR many years I have heard comments in regard to the apparently insular nature of the American Guild of Organists. This impression has been amazingly wide-spread in spite of all the commendable efforts of the warden and council to discount it. Nevertheless the idea was prevalent that the organization was run by a sort of close corporation of New York organists whose main concern was to give themselves the publicity and reputation that might result from their efforts. It may seem strange that so many people should harbor these notions in view of the fact that the dues gave a rather insignificant amount of money to handle the business details of the Guild.

My experience showed that the professional musician was likely to be more suspicious than the amateur. This situation has been far from helpful. Much of this impression has been decreased in the past decade or so, largely because of the personal labor of the wardens. Visits around the country have revealed to a larger number of organists that these men were carrying on a purely altruistic venture in the interest of organ music.

During the past year warden S. Lewis Elmer has embarked on a vigorous campaign to enlarge the membership, to create the certainty that the Guild was truly national, to encourage organists to take examinations, and to make the association a powerful agent for the benefit of its members and the advancement of the art. A national committee was set up under Ralph A. Harris with a widely scattered membership covering the entire country. This committee set to work in an effort to reach as many organists as possible in every state in the union. These musicians are being solicited in a friendly way to interest themselves in this cooperation for the growth of interest in organ music. A large list has been compiled already. The prospect of concrete results is rather certain now that the groundwork has been laid.

One of the most common barriers to growth has been the misunderstanding in regard to eligibility for membership. The A.G.O. has never been limited to professionals or to

active church organists. That there are hundreds of amateurs and persons not playing regularly in the membership comes as a complete surprise to most of those who are approached. Any musical person with some experience as an organist, student of organ, or even an interested fan, may become a Colleague without the necessity of an examination or any but the most slender musical qualifications. This is the most important piece of information that can be disseminated at the present time. What is wanted is enthusiasm and a membership that is actually wide-spread. Organists in the smallest towns should be Guild members, whether they can ever attend a meeting in chapter centers or not.

With a strong national Guild there can be developed in this country a real renaissance of church music and organ music. The clergy and the layman will soon realize that the organist is an important person in the church, a dignified officer of religious activity, and entitled to respect and collaboration. Such a condition will mean more to the program of the church than can be estimated. After the war the church will be faced with many problems that will need the cooperation of everybody concerned, including the organist who so often has been regarded as a sort of glorified janitor. The implications of the influence of a national musical organization interested in church music are too obvious to need further elaboration.

As for the examinations, one could write many articles urging organists to participate. After the student days the flaming ambition of many of us undergoes so many set-backs and disappointments that the very idea of preparing for a comprehensive test of knowledge and ability simply does not make any appeal. The longer we go ahead with our work as an organist, the more unattractive such an undertaking appears. If we are professionals it is easy to discount the importance of a few letters from the comparatively obscure A.G.O. after our names. Our ambition has been subjected to a good dousing with cold water on occasion. Besides, the examinations are too hard anyway.

The answer to all this is that most of us are endowed with that malignant form of inertia known as laziness. If we see no concrete profit from such herculean effort we just can't work up the enthusiasm to tackle it. Our pride in artistic progress or even the maximum use of our talent somehow is smothered summarily when the still small voice edges in a suggestion that we are not as good as we think we are—certainly not as good as we ought to be.

No musician is ever really very good anyway. There has never been a perfect composition or a flawless performance. This is a fact so few of us comprehend. We must progress or we stagnate. The country is full of mud-spattered musical tramps who have gone to seed long since, who take money from churches under false pretenses with never a thought of practising or similar annoying preparation for the service held in the name of God. Such organists deserve to be in the category just beneath the janitor. Harsh words indeed, but my experience has convinced me of their justification.

It would seem that the values to the candidate of the preparation for Guild examinations would be evident to every organist, professional or amateur. And right here it is appropriate that tribute be paid to the legion of amateur organists who are doing fine work in so many churches. Many possess Guild certificates. What they are accomplishing is often so superior that the professionals may well look with concern upon what laurels they have won—if any. Guild examinations are a challenge to every organist in America. As the expansion program develops it is the hope of all of us that examinations will become more and more the obligation of the self-respecting church musician who is to be worthy of his pretensions as a musician.

The American Guild of Organists is your own organization. Use it for your own service and be proud of your membership.—R.W.D.

Commentary on English Organs

By Warrant Officer RICHARD I. PURVIS

An American organist looks at England and tells how England looks at us

SINCE arriving in England many good friends have asked me for comparisons between current English and American organ-building and the divergencies in the schools of organ-playing. My military duties confine me to a marked degree and free time is a jewel beyond all price, hence it has been impossible to answer all the questions asked through the mails. However I shall try to cover all points here.

The first question asked is, "How do English ensembles compare with those of our latest American organs?" The ensemble of the English organ is less brilliant than that of our contemporary organs. This, to my mind, is due to three main causes: 1. the greater preponderance of 8' Diapason tone on the Great, many large organs containing four, five, and even six examples, and the lack of sufficient upperwork to counteract an element of thickness in tone; 2. the voicing of the mixtures; and 3. the reeds. English reeds, especially those of Willis, are magnificent in themselves and glorious in reed-chorus work, but the very quality which makes them such fine solo stops tends to prevent their mixing in an ensemble of flues. These reeds are of the wrong timbre to permit the tonal cohesion which is such a fine characteristic in much of our latest work, especially that of G. Donald Harrison and Richard O. Whitelegg. Then too the mixtures don't always blend with the groundwork as well as they might—there is too much semblance to stars twinkling high in the heavens and not enough to a "shower of stars falling to earth," as Audsley so aptly put it. However the English ensemble is far superior to what we were building in the 1920-1930 decade. The beauty of their Diapason work is often remarkable and the variety of timbres in their flute-work is often delightful—though often the latter tend toward thickness.

The second question asked is, "Are the solo stops as colorful as ours?" Here I'm inclined to say yes, particularly in the case of Henry Willis and John Compton. Willis has fine examples of Cor Anglais, French Horn, Clarinet, Corno di Bassetto, Tromba, Orchestral Oboe, and the ever-present Hautboy to his credit and I've heard examples of John Compton Clarinets that were astonishingly slick in imitating their orchestral brothers.

"What about timbre-givers such as Gemshorns, Quintadenas, Flute Celestes, String Celestes, etc.?" Here the British fall short of us. Many really large organs have but one undulating rank. Gemshorns at 8' are not too common and those I've heard to date have been disappointing. Quintadenas are definitely on the fluty side. I have yet to hear a sound in this category that charms me as Ernest M. Skinner's Erzaehler, Kleinerzaehler Celeste, or Flute Celeste in these parts.

"Are the organs as easy to play?" Here again the answer is yes in regard to modern organs. Our English cousins take to "new-fangled mechanical gadgets" much more slowly than we, but you may well rest assured that when such builders as Harrison, Willis, and Compton introduce them, they work efficiently. Some organists may find a shortage of adjustable combination pistons, and it is true that our consoles feel a bit less austere, but on the whole there is not too much difference in playing comfort. I do not like the action of many of the swellpedals I've contacted; there seems to be a deficiency in response that is often irksome. However, I feel an English console is more in keeping with our ideas than those of Continental structure.

Of course so many organs are gone. To me this is the hard thing about which to write. The tiny two-manual emergency organ of eight stops, built in 1881 by Willis, is now serving in St. Paul's Cathedral, I am told. This, in place of



Tonal requirements of Guilmant

One of the most noted organists of his time, Felix Alexandre Guilmant was internationally acclaimed as a ranking virtuoso and as creator of numerous organ works which still enjoy world-wide performance. He toured extensively throughout many countries and his last American engagement was in a series of thirty-six recitals at the St. Louis World's Fair in 1904.

Also renowned as a teacher, he headed the organ department of the Paris Schola Cantorum, which he founded with Charles Bordes and Vincent d'Indy, later holding a similar post at the Paris Conservatoire, where his pupils included the now famed Marcel Dupre and Joseph Bonnet.

The Guilmant Sonatas, without which no standard organ repertoire is complete, require a wide variety of tonal effects, from great sonority to the most delicate celeste effects.

To adequately encompass these changes, the Wicks organ blowers are built with ample wind capacity to maintain heavy chords, yet are quiet in operation, enabling the softest passages to be played without blower noise interference.

"The Masters applaud"

WICKS ORGANS

HIGHLAND • ILLINOIS

the glorious five-manual, is a tragedy. On every hand one hears of organs blitzed or damaged by either fire or water, or both. Many fine examples of pipework by Father Smith, Schulze, Greene, and Father Willis are now gone. One is further saddened when one hears the prevalent opinion expressed that due to economic conditions in many churches, electrotones will either supplant pipes or augment them. (This latter condition I find strangely irreconcilable.)

On the whole I have yet to find an organ which appeals to me as much as Grace Cathedral, San Francisco; Curtis Institute, Philadelphia; Academy of Arts & Letters, New York; or St. Mary the Virgin, New York—to name just a few. I like a complete organ—one on which both romantic and baroque are possible with all the degrees of variance between those two extremes.

The last question asked me is, "What do English organists think of us?" Well, that's easy to answer. They have us divided into two categories and it's hard to convince some of them that their choice of prototypes is not fair. The average English organist thinks all American organists play like Jesse Crawford on the one hand or E. Power Biggs on the other. We just couldn't be somewhere in between—for to many of our English cousins all Americans are extremists. And the crowning insult is that melodeons, harmoniums, and such are always referred to as "American organs." Of American organ music (or any American music) little or nothing is known; but thanks to the work of such men as Dr. Lowery, efforts are being made to acquaint English organists with contemporary American organ music. At a recent meeting of the London Society of Organists, American organ music was the topic of discussion by Dr. Lowery and the lecture was illustrated by Dr. Lloyd S. Webber with compositions from Mauro-Cottone, Penick, Yon, Sowerby, and James. This is all to the good and it is hoped that such propagandistic efforts will continue.

I can't close without expressing the hope that some attempt be made to keep English and American organists better informed as to what the other is doing. If an 'exchange column' were made a feature of both English and American organ journals the reciprocal understanding invoked by such a medium would certainly be of constructive value and of mutual interest. There is much in English organ literature of which we know nothing, but there is a greater and vaster wealth of American organ literature of which the average English organist is completely ignorant. It is to be hoped we might be cultural (or at least musical) allies as well as allies in arms. Surely such a premise is not only possible but probable.

For all the omissions and deficiencies of this little rambling commentary I do beg indulgence; a soldier's time for such things is somewhat limited.

The Te Deum

Comments by T.A.O. READERS

• May p.109 said: "Some day I hope to hear a setting of the 'Te Deum' that will let the Cherubim & Seraphim cry out exultantly, 'Holy, holy, holy Lord God of Sabaoth!'" Herewith are some comments.

"Dyson, an English composer, has a 'Te Deum' in unison with a vigorous 'Holy, holy, holy.' I used it in my pre-service days; the effect was magnificent, and certainly appropriate."—WESLEY A. DAY, now with the navy.

"Take a look at the 'Te Deum' in G by C. Edgar Ford (Stainer & Bell). We sing it here and it is really liked."—ALLEN MCK. REID, Halifax.

"When I was just a young lad I remember the choirmaster's speaking of" the pianissimo singing of the 'Holy, holy,' "and what a come-down it was after such a magnificent preface. So when I made my two settings of the 'Te Deum' I fixed it so that in each case there should be a great outburst at the

'Holy'—a sort of explosion."—WALTER LINDSAY, Philadelphia.

"Look at my 'Te Deum' in C-minor (Gray)."—MILES I.A. MARTIN, Waterbury. Mr. Martin sent a copy; we looked. We think you'll like it. The music is strong, sane but not commonplace, and the 'Holy, holy' is led into in such a way that it really shouts till the rafters ring. Truly a good setting in every particular.

"How about the Stanford in B-flat? I know that would give you what you want. As a matter of fact, you can't beat that 'Te Deum' for a fine piece of church music."—PAUL FRIESS, St. Louis.

"A new 'Victory Te Deum' by Everett Titcomb (B.F. Wood) fulfills your requirements admirably and has the additional advantage of being the shortened form; the 'Te Deum,' magnificent as it is, seems to me to lose by its length."—MR. DAY again.

"Perhaps there is no indication by the composer that these words shall be 'shouted till the rafters ring,' but I am sure Mr. Titcomb would not object to an increase in volume above the indicated mf."—W. DEANE PRESTON, Boston.

"I have always held the opinion you express. It happens that my latest attempt at choral writing—a 'Te Deum'—was released by the publishers just a few days ago and I use in it the melody of the 'Sanctus, Sanctus, Sanctus,' as it occurs in the ancient plainsong 'Te Deum.' It certainly never was sung softly! I am not in the habit of sending my things around to editors, but I take the liberty of enclosing a copy of this new 'Te Deum' of mine. I have brass parts available (2 trumpets & 2 trombones). It has another feature which I have not seen in any other published 'Te Deum' in English: the final section is treated as a set of verses and responses, which is what it is, and the Tallis harmonies can't be improved upon, so I used them."—EVERETT TITCOMB, Boston. Several copies of Mr. Titcomb's "Te Deum" came from others also. As usual, the writing is scholarly, distinctive, commanding, and the music really has a message. As Mr. Preston suggests, the score does not call for fortissimo on the 'Holy, holy, holy' but these words are given a unison setting of great strength, with no signs of the usual weakening into pianissimo. The straight setting of the text ends in "Make them to be numbered with Thy saints, in glory everlasting," and then the rest of it, beginning with "O Lord, save Thy people," is given the verses-responses treatment Mr. Titcomb mentioned, and it's one of the finest features of the entire setting.

"The celebrant of the mass in the Catholic church, when singing the Preface, sings these words: 'Which the angels praise, and the archangels, the cherubim also and the seraphim, who cease not, day by day crying out with one voice, to repeat—' and at this point he says 'Holy, holy, holy,' etc. while the choir sings these words. Joseph J. McGrath of the Cathedral of the Immaculate Conception, Syracuse, said he could not understand why these words were always sung softly, that they should be made to ring out through the church. Accordingly, he was going to treat them in that way in the new mass which he was then composing."—LEO A. FISSELBRAND, Syracuse.

"I think the 'Sanctus' of the mass could also stand some of the same treatment, especially during festival seasons, although many musicians might frown at my saying so. Alfred Johnson of Boston has composed a 'Sanctus' which begins fortissimo. The effect is admirable and certainly not inappropriate."—MR. DAY again.

When Peace Comes

• "At the end of the war the freedoms we have lost must be rewon and restored, not part, but all of them; not sooner or later, but sooner. If we fail to do that, then history will write it down that in this war—as in many others—the victors were the vanquished."—WENDELL WILLKIE.

Some Anthem Lists• **HARRY H. HUBER**

Broadway Methodist, Camden
Bach, Jesu Joy of man's desiring

Now let every tongue
Bennett, God is a Spirit
Balakireff, Send Thy Light
Diggle, Great is the Lord
Franck, O Lord most holy
Goss, O Savior of the world
Gounod, Lovely appear
Huhn, My defense is of God
James, I am the vine
Ivanov, Bless thou the Lord
Schubert, Omnipotence
Shaw, Worship
Titcomb, Benedictus es Domine

• **PAUL SWARM**

First Baptist, Decatur, Ill.
Special Morning Service
Bach, Fantasia Gm; Aria in D.
(Processional, Invocation, Dresden Amen,
Responsive Reading)

off. Bach, God's Time is Best
(Doxology, Dedication, 'Pulpit Editorial,'
Dedication of Memorial Picture)

Draw nigh unto God, Mueller
(Prayer)

j. Father hear the prayer, Mueller
(Children's Hymn)

Prayer for our Country, Voris
(Sermon).

O Lamb of God, Beach
(Invitation, Recessional Hymn, Benediction,
Choral Amen)

Final Evening Service

Courboin, Belgian Mother's Song

Improvisation
(Processional Hymn, Invocation, Sevenfold
Amen)

j. I will sing new songs, Dvorak
(Response, Offering, Improvisation, Dox-
ology, Dedication of Gifts)

List to the lark, Dickinson

(Prayer, Response, Improvisation)

Souls of the righteous, Noble

(Sermon)
Holy, holy holy, D.M. Williams
(Recessional, Benediction, Choral Amen)

The services were arranged by Dr. Wit-
ham to celebrate the return home for a brief
vacation of Mr. Swarm, ensign in the coast
guard.

• **THORNTON L. WILCOX**

Presbyterian, Bellevue, Pa.

Buck, Rock of Ages

Merrill, With us is a prayer

Parker, Bow down Thine ear

Bortniansky, Cherubim Song

Effinger, I shall not pass again

Himmel, Incline Thine ear

Gretchaninoff, Lord is my Light

Nevin, Jesus my Savior

Bortniansky, How great in Sion

Speaks, O Jesus Thou art standing

Noble, Souls of the righteous

Morrison, Appear Thou Light Divine

Buck, O sing unto the Lord

Ivanov, Praise the Name of the Lord

Rogers, I will lift up mine eyes

Shelley, Christian the morn breaks

Baines, Hark my soul

Farmer, Gloria

Gounod, Sanctus

Woodman, Great is the Lord

Evans, Lead kindly Light

Stenson, The Prayer Perfect

Franck, O Lord most holy

Christiansen, Beautiful Savior

West, Lord is exalted

Schubert, Great is Jehovah

• **JULIAN R. WILLIAMS**

St. Stephen's, Sewickley

Brahms, How lovely is Thy dwelling

Bairstow, King of love

Malotte, Lord's Prayer

Shaw, With a voice of singing

**NORMAN HENNEFIELD**

Editor of the Bach-era folios of classics in modern
editions issued by the Liturgical Press

Barnby, King all glorious

Bach, Jesu Joy of man's

At Thy feet we humbly kneel

Levenson, Hear my prayer

"Generally speaking, our music is middle-
of-the-road, conservative English and Amer-
ican, though I have a few questionables like
the Malotte 'Lord's Prayer' which we use
from time to time. The war has not hit
St. Stephen's very hard, so far as music is
concerned; we have some 200 members in
the service but only a handful of them were
in the choir."

Edward B. Gammons' Repertoire

Groton School Groton, Mass.

• Following are the anthems used
by Mr. Gammons during the 1943-44 sea-
son; * indicates works used twice; Christ-
mas and Easter selections are omitted here.

Arkangel'sky, O Light Divine

Bach, Break forth O beauteous

Deck thyself my soul

Grant me true courage*

How shall I fitly meet Thee

Jesu Joy of man's desiring

Now let every tongue

Beethoven, O God Thy goodness

Besley, O Lord support us

Bortniansky, Lo a voice to heaven

Davies, God be in my head*

ar.Dickinson, Joseph's lovely garden

Elgar, Ave Verum

Evans, This is the day

Farrant, Lord for Thy tender*

ar.Gammons, How great in Zion

German, In dulci jubilo*

Goss, O Savior of the world

Handel, Hallelujah Chorus*

Thanks be to Thee*

Holst, Personent Hodie

Kopyloff, God is a Spirit

Mozart, Ave Verum

Ouseley, From the rising of the sun

Parker, Grant we beseech Thee*

Parry, Jerusalem*

Purcell, Glory and worship

Rheinlander, Gold on the mountain

Roberts, Poverty

Saint-Saens, Tollite hostias

Shaw, Go forth into the world

With a voice of singing

Snow, Glory be to God*

Save me O God*

Sullivan, Turn Thy face

Taylor, Lift up your heads

Tchaikowsky, Hymn to Trinity

Thiman, Thy church O God

Tye, Laudate Nomen*

Vulpius, Praise to our God

Webbe, O Rex Glorise

Wesley, Lead me Lord*

West, Lord is exalted

O how amiable

Correction

• Peabody Conservatory opens its fall course
Sept. 28, not Oct. 2 as in the July adver-
tisement. The change in opening date was
made too late to be corrected in the July
issue.

Mr. Elmore's Residence Organ

• July page 154 gave the organ a total of
42 stops, though only 27 were shown in the
stoplist; the text explained that the third
manual was used only for percussion and
couplers. Our computation at the top took
account of the fact that the organ is du-
plexed, but the text failed to state it. Per-
cussion is playable from the Choir by its own
stops; the 8 Great registers are duplexed to
Swell, and the Swell 7 registers are duplexed
to Great. This adds 15 stops to the console.
We're ashamed of ourselves for failing to
call it a duplexed organ. Normally the du-
plexed stops would have been printed in the
stoplist, but government interference with
the public's use of paper made it inadvisable
to take the extra space that would have
entailed. Sorry.—Ed.

Los Angeles Advertising

• Dr. Roland Diggle sends a page from the
Los Angeles Times showing
39 Church advertisements;
35 Advertised the preacher,
2 Mentioned the organist,
3 Mentioned the special music,
5 Mentioned there would be a choir,
1 Listed only the services.

8 Included pictures of the preachers, one
of them being Aimee McPherson. One ad-
vertisement proclaimed "See Shocking Pic-
tures, Hear Alarming Address." This was
only three-fourths of the sheet; we do not
know what was on the top fourth, possibly
more church advertising.

Norman Hennefield

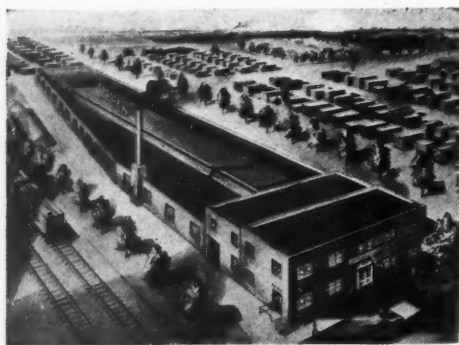
• The 'old masters,' like t.n.t., can be used
for the good or ill of mankind. Too much
of them, and on the wrong programs, is the
blunder many of us are likely to commit.
But ignorance and disregard of them are
equally bad. For some reason, a group of
old-master enthusiasts got together and or-
ganized the Liturgical Music Press to pub-
lish for organists some of these ancient
works, in convenient modern folios, each
containing from three to six or more pieces,
generally one composer to a folio. And Nor-
man Hennefield was selected to supervise the
editorial work.

These folios seem to contain a better
selection of genuinely musical pieces than
are normally heard from the old 'masters,'
so who is Mr. Hennefield?

He was born in New York City, had his
highschooling there, and turned to music,
studying organ with Dr. T. Tertius Noble
and Pietro Yon. His father was a pianist
and conductor, but the son heard about
Samuel A. Baldwin's organ recitals in City
College and became an addict. That
settled it; he would be an organist.

He seemed to have gotten a late start,
for his first church was Trinity Lutheran,
Cliffside Park, N.J., 1937; four others fol-
lowed until in Jan. 1943 he was appointed to
St. John's Evangelical Lutheran, New
York, where he has a 3m rebuilt by Moller,
and an adult chorus of fifteen.

His tastes in music, as reflected by many
recital and concert programs, center on Bach
and the Bach-era composers, so that when
he and Liturgical Press got together he al-
ready had the background of tastes needed.



KILGEN ORGAN CO.
Artist's eye-view of the new home acquired by the
Kilgen Organ Company in St. Louis.

Kilgen Organ Co.

Now in new home in St. Louis

• The Kilgen Organ Co. has moved into its new home at 4632 W. Florissant Ave., St. Louis 15, Mo. Its war activities are in aircraft assemblies, operating from a number of different buildings; the new home enables the Company to do all its work in one center.

The front section is the office; back of it is an assembling-room 100x30 and 30' high, clear space, no beams or other obstacles; manufacturing plant makes the third and largest section. Eugene R. Kilgen, president, reports the following advantages: temperature and humidity control, steam generators for plastic-bonded plywood, sprinkler system for fire protection, glue plant, fluorescent lighting.

At present the plant is devoted exclusively to war work, including parts for combat gliders and the new B-29. Says Mr. Kilgen, "The present company controls all patents, trademarks, copyrights, and special dies and equipment under which Kilgen organs have been built."

To review the Kilgen record to date, Charles C. Kilgen was born in 1859 in New York City, "served his apprenticeship in the craft with his father," John George Kilgen;

the two moved to St. Louis in 1873, forming the partnership Geo. Kilgen & Son in 1886. The father died in 1902 and the son formed a new company in 1924 with his own four sons, retaining the name of Geo. Kilgen & Son Inc.

Charles C. Kilgen died in 1932 and the four sons carried on. A few years ago they voluntarily liquidated, three of them disassociating themselves from the business while the fourth, Eugene R. Kilgen who had been increasingly vigorous in his activities in behalf of the parent company, organized the Kilgen Organ Co. At the same time a group of workmen and others organized another company, without the participation of any of the Kilgen brothers; this other company has now filed in voluntary bankruptcy, leaving the Kilgen Organ Co. headed by Eugene R. Kilgen sole heir. To him and his chief associate, Max Hess, all good wishes for success in the field they have been cultivating so diligently through recent decades.—T.S.B.

Introducing New Episcopal Hymnal

• Our thanks to Norman Spicer for a report on the Dec. 6 church-music conference in Berkeley Divinity School, Yale University, which must be drastically condensed, thanks to limitations artificially forced on the organ world through war restrictions. Dr. David McK. Williams led the conference, conducted a rehearsal of the student choir, and then discussed and directed the singing of 25 hymns in the new book.

367 has a new translation, words nearer the original, stanzas reduced; big retard at the end, as there is no amen; amen to be sung only with hymns ending in prayer or the 'doxology.' 376 by Vaughan Williams is music for the people. 243, 244, 250 are charming tunes for children. 566 a real hymn for men. 564 to a proper tune, as "Adeste Fidelis" belongs only to Christmas. 268, "St. Patrick's," is done by St. Bartholomew's choir with only the 6th stanza in harmony.

Notes on chanting: Make the music fit the words; slow the recitation; hurry the finals or cadence; pause at commas and semicolons.

Other notes: Melody of hymn must stand without harmony; when introducing new words, new tunes should be used; only very small children should use children's hymns, older children should use grown-up hymns.

"Enthusiasm and attendance exceeded all expectations; Dr. Williams is a mighty figure in the realm of church music."

Pupils' Recitals

• Dr. C. Harold Einecke presented Grace Marie Rinck June 8 in Park Congregational, Grand Rapids, in her second recital; her American selections were Edmundson's Humoresque Fantastique and Russell's Bells of St. Anne.

Max Miranda presented Robert Hargis June 6 in First Methodist, Mt. Pulaski, Ill., in a program with Jeanette Rhoads, soprano; his American selection was his own Poeme-Fantasy. June 7 Mr. Hargis was inducted into the navy.

Norman Coke-Jephcott presented Paul Lindsley Thomas in a recital June 17 in the Cathedral of St. John the Divine, New York, from whose choir school he graduated this spring—"he walked off with five awards at the 43rd annual prize-day exercises."

This Queer World: Ex. 792

• "At last I heard the organ in St. Paul's Chapel, Columbia University. If the tone could get out it would be fine. But holy cats, why didn't they build a brick wall in front of the organ chambers? The building is impossible; a lot of caverns strung together."—NORMAN H. TAYLOR.

Atlantic City Copies

• An additional supply of August 1932 T.A.O. containing the complete details of the console of the world's largest organ, that in Convention Hall, Atlantic City, N.J., for which the Hon. Emerson Richards was organ architect, is available. We apologize to those who have been informed through the past six months that copies were not available; we didn't look in the right place for the reserve supply. Sorry. See advertisement elsewhere for description & price.

Trying to Start Something

• "Thanks for Cpl. McManis' ideas on brilliance; also for Bach's Friend's poke at those who complain about the tempered scale. The Well-Tempered Clavichord and the well-tempered organ are both good enough for me. A pure major third is insipid; a singer who doesn't widen the third (going upward) will soon be flat, just as sure as pussy is a cat," says T. LeRoy Lyman. Wanta make something of it?

Idea for the Calendar

• Westminster Presbyterian, Grand Rapids, Rev. Edward A. Mohs minister, uses a 4-page printed calendar for its services with the morning services on p.2, evening on p.3, and down the middle, between them, is printed in small type a "Suggested Prayer List of our members in the service," giving alphabetically the names of all their men and women in the armed forces.

H. Maxwell Ohley's

• Symphony in Time of War, first performed in April this year by Dr. Howard Hanson's Rochester Symphony, is scheduled for performance next season by the Buffalo Philharmonic.

August Maekelberghe

Compositions for Organ:
Triptych (H. W. Gray Co.)
De Profundis Clamavi*

*To be released shortly by H. W. Gray Co.

H. Maxwell Ohley

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Trinity Church
Buffalo, N. Y.

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Organist — Composer
Conductor
Bandmaster, 28th Division Band

Melville Smith

Director, Longy School of Music
Cambridge, Mass.
Organist and Choirmaster
Mt. Vernon Church
Boston, Mass.

Lauren B. Sykes

A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
Long Beach, California

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
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New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
Broadway Methodist Church
Camden, N. J.

Recital Programs

• J. T. FESPERMAN

Chapel of Cross, Chapel Hill, N.C.

*Kuhnau, O Sacred Head

Bach, O Man Bewail

Prelude & Fugue Bf

Weinberger, Bible Poem: Hear O Israel

*Purcell, Prelude

Bach, Christ Lay in Death; Fantasia Am.

Guilmant, O Filii

Franck, Piece Heroique

*Palestrina, Ricercare

Bach, Prelude Gm

Arise is the Holy Christ

Handel, Prelude & Fugue Fm

Lemmens, Fanfare

Programs are from a weekly series given by Mr. Fesperman while taking the navy's training course in University of North Carolina.

• HOWARD KELSEY

Memorial Methodist, Granite City

Purcell, Trumpet Voluntary

Camidge, Aria & Gavotte

Bach, God's Time is Best

Prelude & Fugue C

Mulet, The Nave*

Wagner, Grail Scene

Liszt, Introduction & Fugue Ad Nos

• EDOUARD NIES-BERGER

Northfield Seminary

Bach, Toccata-Adagio-Fugue C

Elmore, Supplication

Clokey, Dripping Spring

Karg-Elert, Starlight

Franck, Choral Fantasia Am

Still, Summerland

Bingham, Roulade

Nies-Berger, Resurrection

Sowerby, Toccata

• MELVILLE SMITH

Mount Vernon Church, Boston

*Frescobaldi, Toccata

Messa Della Domenica

Williams, Rhosymedre Prelude

Franck, Fantaisie C

Bach, Prelude & Fugue G

Couperin, Offertoire Grands Jeux

Tournemire's Mystique 17

Walther, Toccata con Fuga

*Froberger, Toccata Am

Sweelinck, Variations Mein Junges

Buxtehude, Prelude & Fugue Gm

Dandrieu, 8 Pieces Livre d'Orgue

Bach, Prelude & Fugue Em

Frescobaldi, Toccata l'Elevazione

Gibbons, Fantasia

Bull, Dr. Bulle's Greefe

Cosyn, What You Will

Maleingreau, Opus Sacrum Nativitate

Bach, Fantasia Gm

*Titelouze, Plein Jeu; Fugue.

Marchand, Dialogue Troisieme Livre

Roussel, Prelude et Fughetta

Buxtehude, Chaconne Em

Copland, Passacaglia

Bach, Pastorale

Guilain, Suite du Second Ton

Porter, Toccata-Andante-Finale

Bach, Toccata & Fugue Dm

Musicales

• STANLEY BAUGHMAN

Westminster Presbyterian, Grand Rapids

Molitor, Praise ye the Lord

Palestrina, Adoramus Te

Mozart, Ave verum

R.Thompson, Alleluia

Tatton, Birds

Tchaikowsky, Nightingale

Lefebure, Castanets and Tambourines

M.Andrews, Praise my soul

ar.Taylor, Before the shrine

ar.Dawson, There is a balm

ar.Jacobson, Lullaby

ar.Wihtol, Tradi Nuka

ar.Cain, Oh Susanna

Bloch, America

• LAURENCE DILSNER

Highschool, Long Branch, N.J.

Palestrina, O Bone Jesu

Bach, In dulci jubilo

Brahms, How lovely

Ritter, Sun of my soul

Klemm, Lullaby of the bells

Trad., Adieu Sweet Amaryllis

Haydn, Gloria

Forsyth, Tell me not

Irish, Galway Piper

Negro, Listen to the lambs

Leontovitch, Bluebirds

Clokey, Crimson rose

Bavarian, Ho-la-li

The choristers numbered 95 voices—53s.

23a. 7t. 12b.—22 of them forming a special

group of Madrigal Singers. There were

also an orchestra of 22 and a band of 32.

Readers' Wants

• Any artist wanting a beautiful home overlooking the Hudson and but half-hour from Broadway, and blest with not too small a supply of cash, will have his letter of enquiry forwarded to the owner if he writes T.A.O. A large room, suitable for residence organ, grand piano, etc., occupies the north wing of the main floor. The owner plans to retire to his country home in Long Island.

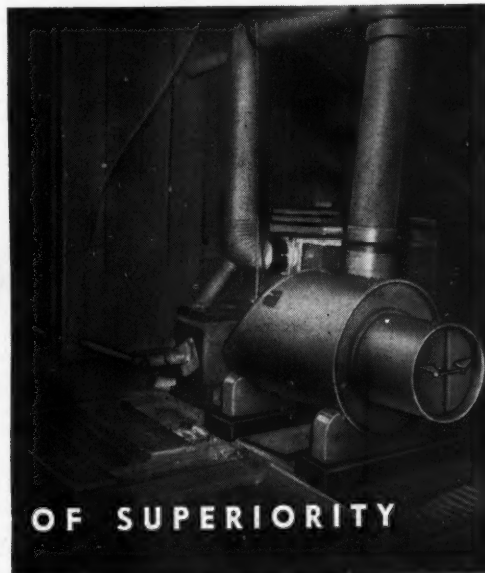
Mineola, N. Y.

• First Presbyterian Church has bought the 3m Casavant built for the Julia Rockwell residence in Norfolk, Conn.; installation is being done this summer under the supervision of Wilfrid Laval, New York City Casavant representative.

ORGOBLO IN RESIDENCE

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FEATURE



OF SUPERIORITY

The following excerpts from an unsolicited letter from Mr. Richard Geiser of Seattle, Washington, who installed a Spencer ORGOBLO in his residence, proves the simplicity, quiet operation, and satisfactory service given by all ORGOBLOS, large and small.

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252

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Moller Buys Pilcher Business

• M. P. Moller Inc. has bought the business, inventory, and good-will of Henry Pilcher's Sons Inc., Louisville, Ky. M. P. Moller, Jr., president of his company, gives the following outline of Pilcher history to date:

Henry Pilcher came to America in 1832 from England, located in New Haven, Conn., and 1839 is the date of his earliest recorded organ. He moved his business to New York City, then to Newark, N.J., and finally in 1852 to St. Louis, Mo., where he organized Henry Pilcher & Sons. Mr. Pilcher retired c.1858, his sons carrying on, to be

followed in turn by the grandsons under Henry Pilcher's Sons name, in 1862 moving to Chicago. After the Chicago fire in 1871 the firm moved to its present home in Louisville, Ky.

M. P. Moller, founder of the Moller business, began in 1875 in Warren, Pa. The business moved in 1880 to its home in Hagerstown, Md., and there it was that prosperity and fame were achieved. Mr. Moller died in 1937 and his son, already well-schooled in the organbuilding business, took over and now directs the business as its president. M. P. Moller, Jr., announces the following branch offices and managers:

Atlanta, Ga., David Woodall;
Columbia, S.C., B. G. Pressley;
Houston, Texas, Henry Haury;
Louisville, Ky., Wm. E. Pilcher, Jr.;
New Orleans, La., Emile Rive;
Orlando, Fla., Louis Adams and Adolph Rive. Messrs. Adams, Haury, Pilcher, and Woodall are from the former Pilcher organization.

August Recitals

• CLAUDE L. MURPHREE
University of Florida, Gainesville

Aug. 13, 4:00
Franck, Chorale Am
Gaul, Fantasy on Easter Kyries
Edmundson, Easter Spring Song
Diggle, Song of Triumph
Bach, Prelude & Fugue Am
Murphree, Choralprelude; Humoresque.
Mana-Zucca, Tranquil Night; Redwood Trees.

Goodwin, Fountain Sparkling
Vierne, 1: Finale

• GEORGE WM. VOLKEL
Chautauqua Institute, N.Y.

Aug. 2, 4:30
Mendelssohn, Sonata Dm
Dethier, The Brook
Simonds, Iam Sol Recedit
Schumann, Sketches in Fm, Df; Canon Bm.
Saint-Saens, Swan
Franck, Chorale Am

Aug. 27, 3:00
Mendelssohn, Sonata Dm
Debussy, Afternoon of Faun
Dupre, Prelude & Fugue Gm
Jongen, Cantabile G
Weaver, Squirrel
Pereda, Berceuse

Sowerby, Carillon; Comes Autumn Time.

Mr. Volkel plays also at 4:30 on Aug. 9, 16, and 23.

Dr. Robert Leech Bedell continues his recitals from the Brooklyn Museum, broadcast over WNYC, Wednesdays at 10:15 a.m.

E. Power Biggs

• continues his broadcasts Sundays at 9:15 a.m., e.w.t., from Harvard's Germanic Museum, sponsorship of C.B.S. and Mrs. Elizabeth Sprague Coolidge: 6, Bach's Musical Offering, with flute and violin; 13, Bach and Reger; 20, Buxtehude and Leclair sonatas; 27, the 100th broadcast of the season, program announced later.

Richard O. Whitelegg

• of the M. P. Moller staff has recovered sufficiently from his very serious breakdown to be released from the hospital and returned to his home in Hagerstown, Md., early in July. His condition was of grave concern to his friends for many trying weeks; may his recovery now be both speedy and complete.—Ed.

Hymns as Used

• Edward B. Gammons of the Groton School tabulated the congregational hymns used during the 1943-44 season; from his list of 166 titles we note that one was used 11 times ("Softly now the light of day"), 2 were used 10 times, 1 used 9 times, 7 used 8, 9 used 7, 12 used 6 times, 19 used 5, 22 used 4, 30 used three times, 31 used twice, 32 used once.

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"Since You Went Away"—"Can't Help Singing"

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North Presbyterian Church

Buffalo, New York

Corporal Discovers Old Organ

• "One Sunday I slipped away unannounced to Gallatin, Tenn., there to find an organ which should be placed on a par with Mr. Elsworth's Johnsons—however he probably wouldn't agree. It was originally built for the First Presbyterian, Nashville, but after many years was relocated in the Gallatin church. The silver nameplate says E. & G. Hook, 1858. Tonally and mechanically, a gem for its age, a gilt-edge monument to its builder. Many of the knobs are split, bass & treble, but here is the stoplist in modern manner:

PEDAL (25-note)

- 16 Diapason
Stopped 'Diapason'
Bourdon

8 Flute

GREAT (56-note)

- 8 Diapason
Melodia
Viola d'Amore
Dulciana
Principal
Flute

2 2/3 Twelfth

2 Fifteenth

III Sesquialtera

IV Mixture

8 Trumpet

Clarinet

SWELL (56-note)

- 16 Bourdon
Diapason
Stopped 'Diapason'
Clarabella

9 Gamba

Octave

Violina

Celestina

2 Fifteenth

III Cornet

8 Trumpet

2 2/3 Twelfth

Oboe

"Here is a real ensemble that should be put on record. Mrs. Norval Baker, the organist, was very gracious in letting me play it. I finally returned to camp and no one important had missed me!

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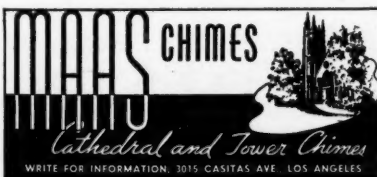
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"Since being out here in the Mohave Desert I've managed a few trips to Los Angeles and it was a genuine pleasure to play four of the four-manual jobs there."—Cpl. W. R. HUEY, now in California, formerly of Immanuel Reformed, Baltimore, Md.

Cora Conn Redic

• has resigned from Southwestern College after twenty years as head of the organ department; in appreciation of her services the College has made her Professor Emeritus. Mrs. Redic was born in Summit City, Pa., had her highschooling in Findlay, Ohio, graduated from Findlay College and in 1911 from the Guilman Organ School. Her organ teachers were Dr. Wm. C. Carl, Dr. Albert Riemenschneider, and Marcel Dupre; she studied piano with Wm. H. Sherwood in Chicago, theory with Dr. Carleton Bullis, Clement R. Gale, Warren R. Hedden, and Nadia Boulanger.

Her first church position was with the First Methodist, Chanute, Kans., and after various other churches she was appointed in 1918 to the First Presbyterian, Winfield, Kans., where she continues. In addition to her church work Mrs. Redic taught five years in Findlay College, seven in Winfield College of Music, three in Oklahoma Methodist College, and twenty in Southwestern College, Winfield.

Why Not More of Them?

• The newspapers of Boston are probably world-champions in the attention they give the organ & organist, perhaps chiefly because of the G. Donald Harrison organ in Harvard's Germanic Museum and the recitals E. Power Biggs has been playing there. Christian Science Monitor in a Saturday edition gave that fine combination 38" space, including a 6" square photo of both, while the Boston Herald devoted 17" of Editorial to 'A Radio Program Worth Hearing,' referring to Mr. Biggs' Sunday morning broadcasts. What a grand thing for all of us if every city in America had newspapers to thus champion their organs & organists.

A. F. L. 'Musicians'

• were ordered back to work again by the war labor board which directed the union to negotiate with recording companies and reach an agreement. Petrillo merely said, "We're not going back to work." If men of intelligence and wealth thus defy law in America, the Roosevelt crowd immediately confiscates everything they have—witness the Montgomery-Ward case. When unionized hoodlums thus defy America, the Roosevelt crowd gives them a raise in wages—witness the coal miners.



ALFRED C. KUSCHWA
who has completed thirty-five years with Cathedral Church of St. Stephen, Harrisburg.

Alfred C. Kuschwa

• began his 36th year with St. Stephen's Cathedral, Harrisburg, Pa., June 4; "he is one of those rare organists and choirmasters who is a joy to the rector of the parish," said his dean, the Very Rev. Thomas Hill Carson, in a lengthy tribute in the calendar for the day. Incidentally the dean pays tribute to him every Sunday by including his name along with the names of the clergy on the front page of the calendar. "I have served with four rectors, consecrated two bishops, and am on my third organ," says Mr. Kuschwa—which is all the history T.A.O. could get from him.

Don't Monkey With It

• Massachusetts may fine you \$100. if you perform the "Star Spangled Banner" in that state in any special arrangement of your own. Ivor Stravinsky did it in January with the Boston Symphony, but they didn't fine him for it; critics seemed to think it was a bad arrangement anyway.

Atta Boy!

• "I am going to the Westminster Choir College summer-session and will study organ with Alec McCurdy. There is no time like the present to learn while you can." Our correspondent is a mature professional, known throughout the country.



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Herbert Stavelly Sammond

• completed his 25th season as conductor of the Morning Choral, Brooklyn, with a concert featuring American composers, six of them present for the occasion. Mr. Sammond founded the Choral and has been its only conductor. Some 250 guests attended a luncheon in his honor when he was presented with an inscribed silver vase containing a hundred dollars in brand new bills. The Choral numbers 66 women's voices the program:

Mana-Zucca, Rachem
Goldsworthy, How do I love thee
Branscombe, Sun and the warm brown
Shelley, Bell-Buoy

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DEAN of the DEPARTMENT of MUSIC

Columbia College

Organist-Choirmaster

First Presbyterian Church

Columbia, S. C.



HERBERT STAVELY SAMMOND

who has completed his first quarter of a century as conductor of Morning Choral, Brooklyn.

Cadman, Indian Mountain Song
Du Vall, Music is born of ecstasy
Buchanan, April
Huss, Mystery of Night
Haubiel, Gayety
Kramer, The Last Hour
Ware, Stars
Sammond, Spring is Here Again
Beach, Ah Love but a day
Tollefsen, To a Snowflake
Clokey, Nights
ar. Waters, Auld Lang Syne
Kenneth Cutler

• came back for a furlough after two years in the Pacific and was the center of a celebration in his own home in Chicago, arranged by members of the Van Dusen Club. Mr. Cutler, pharmacist mate first class, returned to duty July 5; his home is equipped with organ, piano, phonograph reproducer with recording-machine. It's dollars to doughnuts he wished he could take it all with him.

Marie Garcien Le Bois

• died June 29 at her home in Denver, aged 85. At one time she had been organist of St. Vincent de Paul and music director of St. Francis Xavier Parochial School, both New York City. Widow of Alfred Le Bois, she is survived by two sons.

Daniel J. Murphy

• died June 16 in Jersey City after a brief illness. He was born July 17, 1873, in Boonton, N.J., had his schooling in New York City, and turned to music, studying organ with Warren R. Hedden and Sumner Salter, piano in the Virgil Piano School. He was organist of St. John's Episcopal, Jersey City, St. Peter's R.C., Brooklyn, went to Nativity R. C., Scranton, in 1914, and for the past 22 years was with St. Patrick's R.C., Jersey City. He is survived by a son and daughter.

Henry J. Zeinz

• died June 21 in Buffalo, N.Y., aged 61; he was organist of St. Louis R.C. in Buffalo for the past 33 years.

Unbelievable but True

• There is a church whose minister prints the name of his organist on the calendar but not his own; it is St. Andrew's Episcopal, Wilmington, Del., and the organist is J. Harrison Walker, "at the church daily from 9:00 to 12:00, other hours by appointment," says the calendar, a 4-page printed affair filled with things to interest the congregation.

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Louise C. Titcomb

And her First Presbyterian, Auburn, N. Y.

• At the close of her first year Miss Titcomb has an adult chorus of 32 volunteers (13s. 8a. 4t. 7b.), highschool choir of 7, junior high of 11, and junior choir of 13. The two younger choirs sing once a month and on special occasions, in two-part anthems or antiphonally with the adults; awards are made at the end of each season, for both attendance and merit. Adults generally sing two anthems at each morning service.

The adult choir purchased a grand piano for its rehearsal room, raising money by a recital by Miss Titcomb, song recital by a guest artist, and gifts from friends of church and choir. Many adult choristers have voice lessons with Miss Titcomb who further fostered the music by talks before the women's associations and at the annual parish meeting.

When a hymn-festival was wanted, she built a program on 'hymn-singing throughout the centuries,' using hymntunes by identified dates, from 11th century to contemporary.

Miss Titcomb was born in Fall River, Mass., finished highschool there, graduated from the New England Conservatory. Her organ teachers were Wallace Goodrich, Homer Humphrey, Frederick Maxson; she earned her Mus.Bac. in Westminster Choir College, M.A. in Cornell University, her thesis for the latter winning the 1943 Mu

Phi Epsilon research award. In Paris she studied in Fontainebleau School, with Libert, Widor, Vierne, Boulanger, Casadesus, following with the summer conference at College of St. Nicolas, Chislehurst, England.

In addition to church positions in various cities, Miss Titcomb headed the organ departments of Wesleyan College, Macon; Lindenwood College, St. Charles; Ithaca College, Ithaca. In Portland, Maine, she was a guest recitalist in the Municipal Auditorium for three summers. When Ithaca College discontinued its church-music department, Miss Titcomb taught privately in Ithaca until 1942 when she went to Park Church, Elmira, to substitute for the organist during his service in the army; when he was released earlier than expected, she was appointed to her present position, where the organ is a twice-rebuilt Hook-Hastings, now of four manuals and about sixty stops.

If You Change Address

• please notify T.A.O. just as soon as you know what the new address is to be. Changes of address are too late if received after the 18th of any month. The postoffice does its best to keep up. Undelivered magazines are returned to the publisher, ultimately; in turn they are sent to the subscriber's new address, but that process takes weeks or even months. And with the paper-shortage it is unfair for anyone through negligence to ask for a duplicate copy. With subscribers in the armed forces we make exceptions and send duplicates at once—if we have them.



LOUISE C. TITCOMB
who organized three choirs in her first year with the First Presbyterian, Auburn, N.Y.

Hugh McAmis Memorial Fund

• "Again this year at the time of his birthday, our friend was well remembered and the fund continues to grow, slowly but steadily." Mr. McAmis was born April 11, 1899, enlisted in the army Aug. 6, 1942, and died thirteen days later, Aug. 19, the organ world's first casualty. That was probably only one of many sacrifices that had to be made before the army learned that men in their forties can't stand army training. When his friends in New York City and vicinity recovered from the shock, they established a Hugh McAmis Memorial Fund, the principle of which is to be used only as loans for deserving students. Contributions—a dollar, ten dollars, a hundred—can be sent to Mrs. Alfred S. Hecht, 18 Hillside Ave., Great Neck, N.Y. Every year when Mr. McAmis' birthday arrives, his friends continue to remember him by making further contributions to the Fund. You didn't know Mr. McAmis personally? He was one of the true gentlemen of this age.—Ed.

Kilgen Associates Inc.

• has filed bankruptcy petition and its affairs are now in the hands of Elmer E. Percy, referee in bankruptcy. This group is not to be confused with the Kilgen Organ Co. headed by Eugene R. Kilgen which continues in business as usual.

Just in case you've eased up...
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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.

B—BORROW: A second use of any Rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment	h—harmonic
B—Barbade	hc—high C*
C—Choir	l—languid
D—Antiphonal	m—metal
E—Echo	mc—middle C*
F—Fanfare	o—open
G—Great	pf—prepared for
H—Harmonic	r—reeds
I—Celestial	rs—repeat stroke
L—Solo	2r—two rank, etc.
N—String	s—scale
O—Orchestral	s—sharp
P—Pedal	s—stopped metal
R—Gregorian	s—stopped
S—Swell	sb—stopped bass
T—Trombone	ss—single stroke
U—Rückpositiv	t—tapered to
V—Positive	t—tin
Y—Sanctuary	t—triple

VARIOUS

b—bars	tc—tenor C*
bc—bearded	u—cut-up
bc—brass	uc—upper C*
bc—bottom C*	unx—unexpressive
c—copper	w—wind-pressure
c—cylinders	w—wood
cc—cres. chamber	wm—wood & met.
d—double	z—zinc
f—flat	"—wind pressure
fr—free reed	"—diam. of pipe
h—halving on	"—pitch of lowest pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top of is still above the high octave but need not be considered here; each octave begins on C and ends on B.

CCC-16'. CC-8'. C-4'. c-2'. c-1'. c-3/4'. c-3/8'.

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